In This Issue

Front Page Page 01
By M.P. Sebar
The Google Earth Place Page 02
By Staff
From My Neck Of The Woods Page 03
By Billie Rutledge Bierer
General Accidents Page 03
By Mark Twain
SteamPunk Periodical Page 04
By Staff
When The Grass Shall Cover Me Page 05
By Ina Coolbrith
Site Of The Quarter Page 05
Writing Websites
Journaliam 101 Page 05
By Ava Alvarez
Script Mechanics Page 06
By M.P. Sebar
Poetry Page 07
Primal Magic - Edward Louis Braun
Writing On The Range Page 08
By Black Bart
Writing For The Gaming Industry Page 09
By Staff
Sci-Fi Secrets Page 10
By M.P. Sebar
The Audiophile Page 11
By Staff
Blogs, Jobs, Grants and Puzzle Page 12
Many free writing jobs out there

Cont on page 4

NEWS CHANGES FAST

There is great news and even better news for Journalistic authors and reporters of all genres. But God awful news for the newspaper rags. Let us first look at the history and what is changing and why and then try to figure out how it is changing and the benefits as well as the short term losses that are occurring as we speak.

First, newspapers have been around actually for a very long time. There was a time when news was written on walls, but it still survived. Then it was written on papyrus sheets and soon after that scrolls, cloth and finally paper. Newspapers in the 19th and 20th centuries were broad, long and thick. Now they are noticeably shrinking in width as well as thickness as the dying industry struggles to try and survive, while its future grows bleaker by the week. Gone will be those TV Guides in the papers, funnies section with your favorite cartoons, horrible news of the day, weather and reader response sections. Those front page photos will be gone, letters to the editor, classifieds (which have a lot to do with the paper business dying), fashion, automotive and sports. Those will soon be gone from the papers, because there will be no papers. In fact, many cities if they have not already, will soon be paperless. It's enough to make the tree people smile...all those trees that will not be cut down. No papers in cities, how will people get their news?

Well I gave you the bleak news that will cost many fine writers and reporters to lose their jobs, and by the way, the next wave will be in television and radio, but not all radio media. I predict that certain strong music and talk radio stations should actually do very well in the journalistic tradition, and while TV stations will have their news, many changes are on the horizon. For example, why do we need a weather person? Why not just put the numbers and area forecasts on the big screen TV sets in high def and you have your weather reports? Unless it is emergency weather, expect the news to become minus weather reporters as the changes to television journalism comes, including any writers working on those segment spots, what there may be of it. In-the-field news reporters may well be carrying their own cameras and microphones as well for most, but not all assignments to come. Then there is the high paid news anchors. Depending on the personality and the ratings they draw for the TV news station, salaries could go bust or through the roof, it always depends on the final viewer numbers, however I suspect the previous to be the later in this case.

So where is the good news and great news? Excellent question in these turbulent times for newspapers and journalists altogether. Newspapers are metamorphosing before our very eyes and not just in the United States but all over the globe. The underlying problem is really a multipart situation and once we understand this, we begin to understand why we are witnessing a death and birth at the same time. First, the reason newspapers are dying in the United States of America and elsewhere around the globe is that they have overhead

No Man's Land Exploring...

Deep in the heart of west Texas, a lone star America - Part 1

W r i t i n g T e x a n S t y l e

When you hear about the Rio Grande River, the Alamo, bull riding, tornadoes and oil, you think about the great Lone Star state of Texas. Luckily, I have been there a number of times and can testify to just how flat a no man's land it can really be. The one thing about this great big state is (make no mistake about it) most but not all of it is flat. While this appears the case, it is not completely flat in the Southwest end of the state where the Mexican border greets Texas and New Mexico. Canyons and badlands stand sentinel to the old Southwest and the legends of Texas Rangers, Banditos and wild mustangs on the open flats. So let's explore this great big ol' state and see some places through Google Earth that could inspire most any author's imagination. Since Texas is so big, we decided to concentrate mainly on the western end of the state to the Rio Grande river.

Places like El Dorado Texas, perhaps the title of an old western movie flick, comes to a very serious reality when we learn there really is an "El Dorado" Texas and find where it is. Even more startling is by enabling the information of the town, we pull up Wikipedia Links that further reveal information including statistics from populations to restaurants. Any and everything is here as we head further South and East towards the might Rio Grande river, separating the United States from Mexico. Today's border towns remain as wild as ever with banditos and sheriff's deputies mixed into the fray, while retaining a hint of the old wild west mixed with the new wild west. What a wealth of information for those looking to author modern day western stories on the cutting edge.

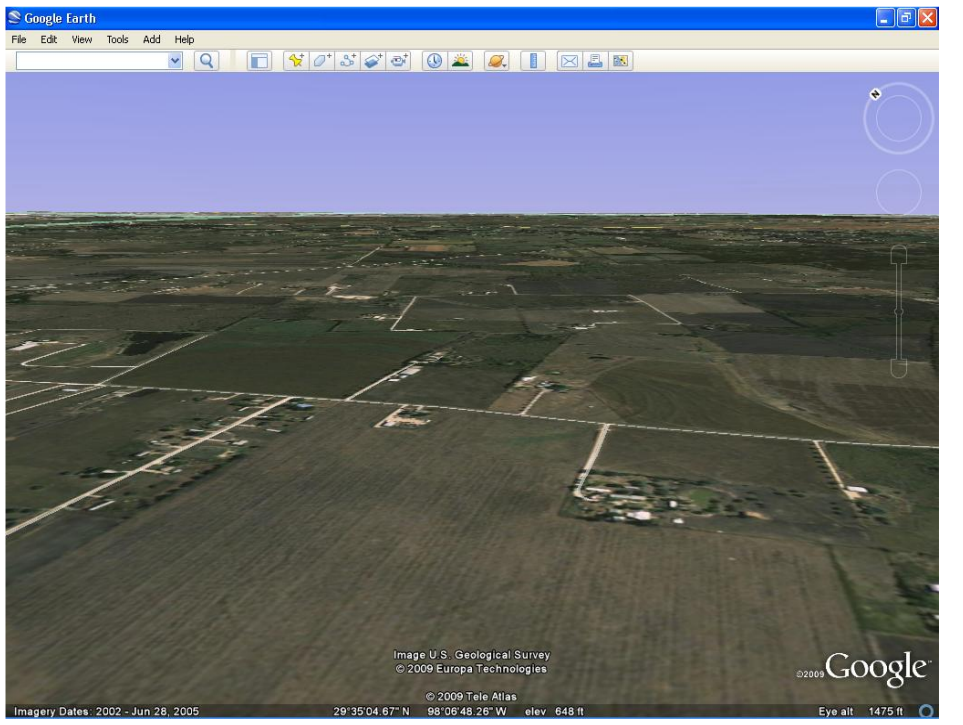
They say remember the Alamo, but how can you when searching and finding the real San Antonio as it stands today (bottom right photo) with its auditoriums and skyscrapers yet the old Alamo still stands, a ghost to remind us of the historic past it served.

Texas doesn't just bring us the Alamo or flat lands filled with lazy ranches, it also bring us such things as Chili Cook Outs, Rattlesnake round up's the famous Ewing's and Dallas the T.V. series, in fact it touches the world in many ways. Exploding oil rigs, high winds followed by the nastiest storms, lightening bolts and romance mixed on the prairie or in modern love scenes in the back of a pickup truck. Bronco busting rodeos and fabulous barbecues that hold a sunset back drop of open land for as far as the eye can wonder, that is something that proud Texan's like to read about and so does the rest of the world. In Texas, everything is huge, big, beyond imagination even if often exaggerated, yet that is what we know and call Texas as we view it. A cowboy's stereotype of modern mixed with old, if but for a few brief moments. Texas does require researching especially the mysterious western Texas

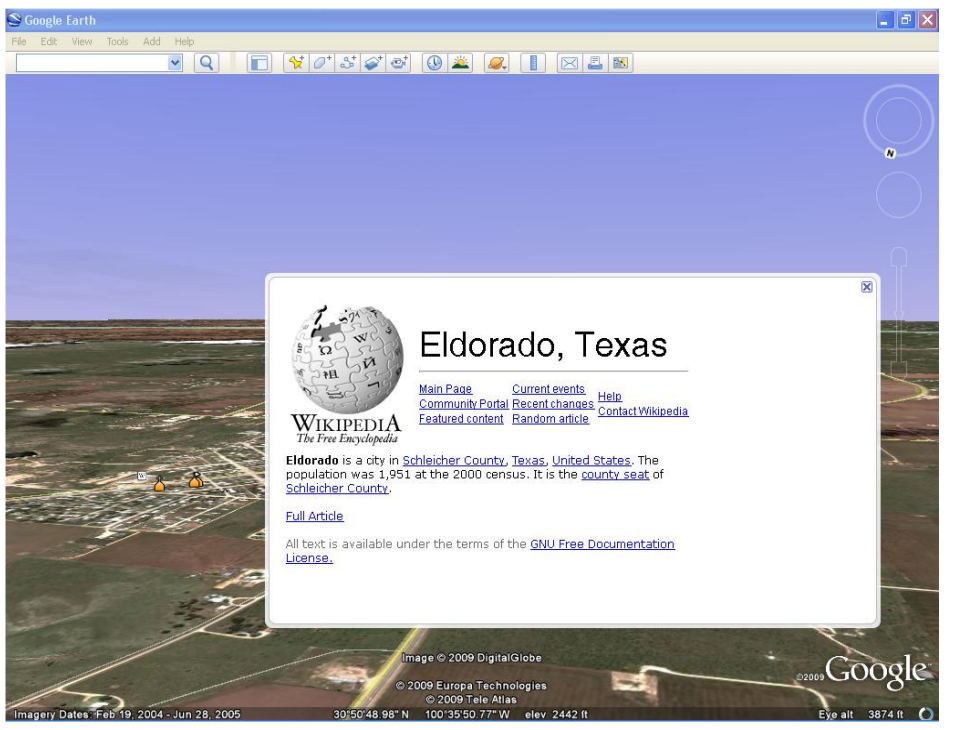
con't page 7

The Google Earth Place

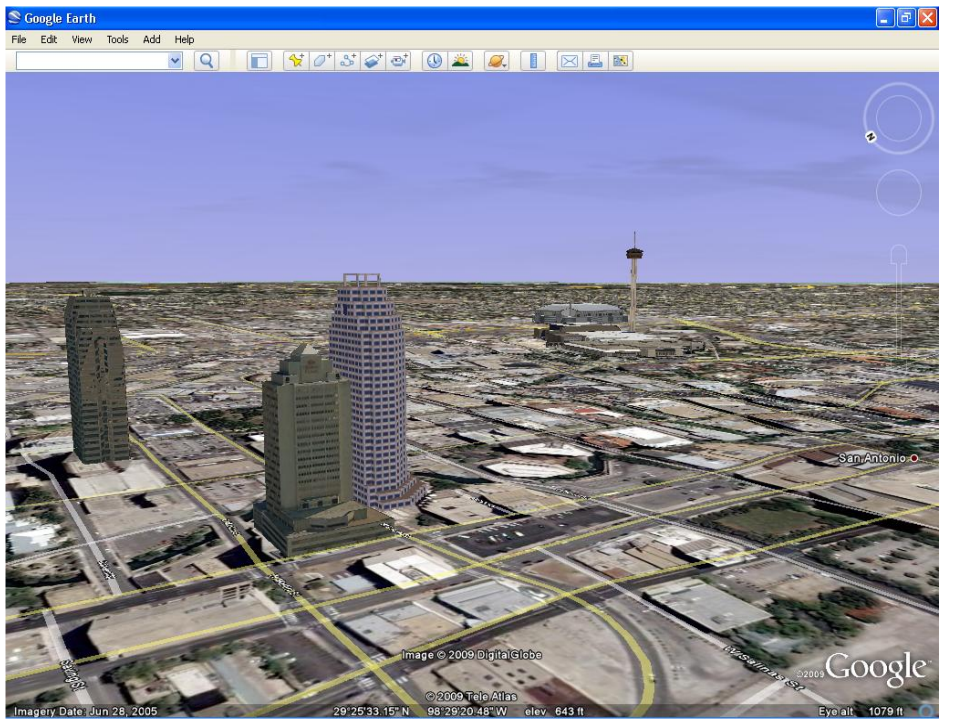
Using Google Earth as a Writing Resource


Google Earth
File Edit View Tools Add Help
Image U.S. Geological Survey
© 2009 Europa Technologies
© 2009 Tele Atlas
©2009 Google
Imagery Dates: 2002 - Jun 28, 2005
29°35'04.67" N 98°06'48.26" W elev 648 ft
Eye alt 1475 ft

Gazing North East at the edge of West Texas. It is a large and flat world out there, no mountains or real tall landmarks in this part of the Lone Star state.


Google Earth
File Edit View Tools Add Help
Eldorado, Texas
WIKIPEDIA
The Free Encyclopedia
Main Page
Community Portal
Featured content
Current events
Recent changes
Random article
Help
Contact Wikipedia
Eldorado is a city in Schleicher County, Texas, United States. The population was 1,951 at the 2000 census. It is the county seat of Schleicher County.
Full Article
All text is available under the terms of the GNU Free Documentation License.
Image © 2009 DigitalGlobe
© 2009 Europa Technologies
© 2009 Tele Atlas
©2009 Google
Imagery Dates: Feb 19, 2004 - Jun 28, 2005
30°50'48.98" N 100°35'50.77" W elev 2442 ft
Eye alt 3874 ft

The history of El Dorado Texas is at your fingertips from the old Southwest to the modern times of today. Google Earth has Wikipedia tie-ins too as witnessed in this photo.


Google Earth
File Edit View Tools Add Help
San Antonio
Image © 2009 DigitalGlobe
© 2009 Tele Atlas
©2009 Google
Imagery Date: Jun 28, 2005
29°25'33.15" N 98°29'20.46" W elev 643 ft
Eye alt 1079 ft

San Antonio Texas and the Alamo of the past.

FROM MY NECK OF THE WOODS

By Billie Rutledge Bierer

"Oh, geez, I can write as good as him or her." I have to admit, I've thought it. If this thought has zapped through your synapses, better take a deep breath and plan on giving yourself more writing time be ready for lots of hard work and mostly you must persevere. Reality always seems to get in the way of fiction.

Writing is not for the weak of heart and time has a way of equalizing bluster and reality. Did I stress perseverance? Without that quality your rising star may get hung up on the nearest clothesline.

I don't have a huge vocabulary, but I do have a great imagination and I'm for believing *Stephen King* when he quotes the story about the whore who says to the shy sailor: '*It ain't how much you've got, honey. It's what you do with it.*" Yep…believe it.

And so, I write what I know, about characters that possess at least some of the qualities I can infuse into a fictional character. I love outlandish names, but have used common names as well. I like to put my characters in physical places that I've seen, or lived in, or, at least know about. I do not Google physical places on earth and insert characters because I don't have a feel for the land and that, for me, includes sight, smell and knowledge of the basic politics of the region. If I write historical western, I'll use a place a really know about and take the story back to the 1800's. If I write about today, I do the same thing about Place. I have Googled western info, but, I don't always. I lived in the west over thirty years and I've had horses most of my life. I can do it!

Know your character(s). I have literally dreamed a character. My latest work about Bluesy Figwater came from a reoccurring dream that wouldn't take no for an answer. After a fellow writer said, "You know nothing about African Americans. You'd best be careful." P.S: I am a white, female—grandmother of six. Well, hells bells. I loved this character, Bluesy Figwater. Bluesy helps folks. He's a good person who just happens to have been blessed with Magic.

I have a collection of short stories about Bluesy now, some of which have won awards, and I have a novel that is being shopped around. When writing about this character was in process My friend and I read and reread my manuscript at least twenty times. It has been tweaked and edited to death. Since I was not confident with doing my own finish editing, I went onto Preditors and Editors site www.anotherealm.com/prededitors/ where I found a recommended Editor whom I've now worked with for years. There are many dishonest editors and agents, so be careful. A bad decision can cost money and time. Preditors and Editors is my foremost site and the folks there will answer any of your questions.

I had not written fantasy before Bluesy Figwater and I wanted my writing as correct as possible. This is all as it should be. Didn't I mention perseverance? And…please WRITE WHAT YOU LOVE TO WRITE! Don't let

cont page 12

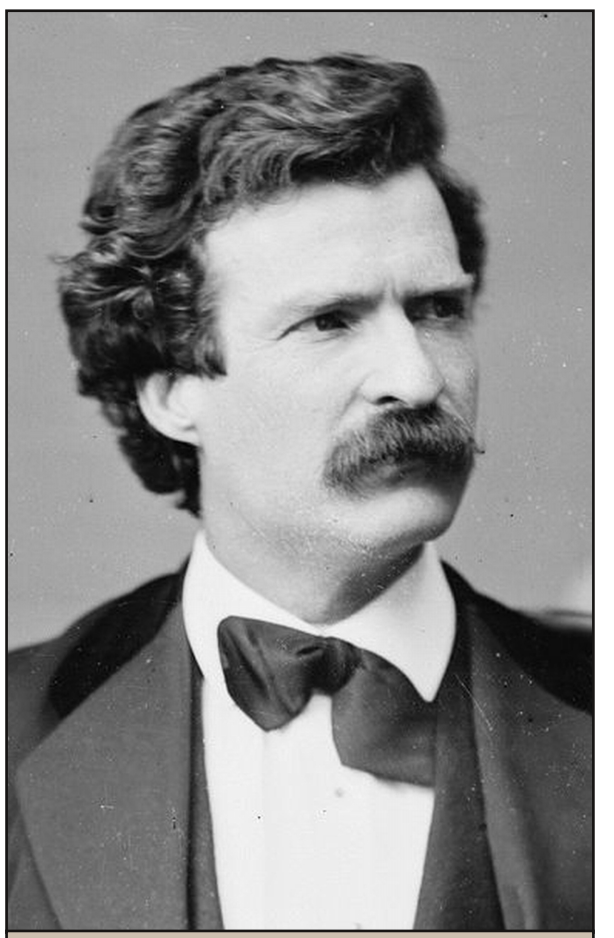
General Accidents:

Include the Travelling Risk, and also all forms of Dislocations, Broken Bones, Ruptures, Tendons, Sprains, Concussions, Crushings, Bruising, Cuts, Stabs, Gunshot Wounds, Poisoned Wounds, Burns and Scalds, Freezing, Bites, Unprovoked Assaults by Burglars, Robbers, or Murders; the Action of Lightning or Sunstroke, the effects of Explosions, Chemicals, Floods, and Earthquakes, Suffocation by Drowning or Choking - where such accidental injury totally disables the person insured from following his usual avocation, or causes death within three months from the time of the happening of the injury.

I want to address the party as follows:

Now, Smith - I suppose likely your name is Smith - you don't know me and I don't know you, but I am willing to be friendly. I am acquainted with a good many of your family - I know John as well as I know any man - and I think we can come to an understanding about your little game without any hard feelings. For instance:

Do you allow the same money on a dog-bite that you do on an earthquake? Do you take special risks for specific accidents? - that is to say, could I, be getting a policy for dog-bites alone, get it cheaper that if I took a chance in your whole lottery? And if so, and supposing I got insured against earthquakes, would you charge any more for San Francisco earthquakes than for those that prevail in places that are better anchored down? And if I had a policy on earthquakes alone, I couldn't collect on a dog-bite, may be could I?



Samuel Clemens aka. Mark Twain

Cont from page 1

and advertising revenues have been declining for years.

This trend is not going to change and in fact will continue. Second, you have the media news. These include both television and radio with their instant news on the hour, in some cases. The third and fastest growing reason is the Internet. News has exploded on the internet, in many cases, instantly and beyond government control.

While countries may try to close off their internets from other countries, the word still gets around, and instantly. News, blogs, videos it's all up there. How then could a newspaper that requires print and overhead distribution to places and machines, survive? Finally I almost left out number four, bad journalism. It seems in recent years that many newspapers have become politically biased and readers instantly recognize a lack of truth in journalism.

Although biased editorial staffs may think otherwise, shortchanging the reader is the worst thing a newspaper can do, yet they are doing this in many cases, and that has also lead globally to a fall-off in certain countries. People are not stupid, they do know what is going on or usually find out and they get pissed when instead of getting straight unbiased stories, they get manipulated. So this is why the newspapers are disappearing.

The future for true journalistic authors though, is brighter than it has ever been. For starters, journalists can set up their own news website and take in click credits with click-thru ads. Penny an advertisement, adds up very quickly when you are getting a million hits a day. Do the math and you come up with 10,000 dollars a day, and by the way, that is with near zero overhead. With a hundred million internet users and a billion headed online, a lot of hard work making a number one trusted news site, and the revenues daily become staggering. Do you suppose this is the shift in old newspaper advertising to cheaper electronic and global markets? I do, in fact it all makes common sense, so much so, that it is happening, has been happening and will continue to happen for the near and long term futures. As for journalists, you can embed your live audio video and perform newscasts to the masses. No longer are the old TV stations the only bastion, and forget cable. The internet and streaming media is the future, both today and tomorrow and has been for a while since services like Youtube came on the scene and showed us flash video in web pages. I predict that Internet capable TV sets will be here sooner rather than later, easily allowing you to watch streaming audio videos from the net, with nearly infinite channels.

Traditional TV stations may well go the way of newspapers as websites take over in this new age and it means work for journalists, beyond anything they can possibly imagine. The new news is coming, in fact it is already here and growing fast. There will always be a requirement for news, no matters what the format of delivery. As long as journalists are honest in reporting the news and unbiased, there will always be a need for their services. That is not changing, and it never will. News started on stone and now the delivery of tree paper is disappearing to an electronic frontier and age. The opportunities are endless, tomorrow's news delivery is most likely beyond anything we could comprehend today.

SteamPunk transportation was mainly the old Steam Engine locomotives traveling the wild west or were they? *20,000 Leagues Under The Sea* showed us our real first submarine, and how it was used in battle against traditional sailing frigates. Then there are the flying steam machines, using steam to spin propellers. Did you think I was joking here? Well I was, but in SteamPunk you have that very flexibility. A steam powered armored vehicle is the perfect weapon against hostiles that stand in overwhelming numbers. A steam machine that allows temporary time travel on the globe. Now there is an idea, but wait a second. Didn't the old story the ***Time Machine*** have such a vehicle running on steam? Yes it did at that, and eventually Jules Vern's character went forward in time only to find that he was going back to the future, and speaking of that film, remember the flying steam locomotive at the end?

In SteamPunk, you can merge the old west and its romance to a sort of pseudo sci-fi future. That melding of scenarios allows for a vast region of story plotlines and characters to merge into new concoctions that should keep readers on the edge of their seats with bewilderment, long after they have finished the tale. The trick of course is having enough plausibility without fully crossing into the sci-fi genre itself, because then the story stops being a SteamPunk western and starts becoming more of a traditional science fiction tale. That is the last thing a SteamPunk author needs to have happen to their work. So remember that the use of steam powered equipment is essential to maintaining the quality of SteamPunk and also the plausibility of the romantic old west in your for to negate these basic rules in SteamPunk is to abandon the very foundation it bases its very existence upon.

Misses Ina Coolbrith was the state of California's first Poet Laureate and a well loved San Francisco socialite at the turn of the 19th century. A mountain is named after her and she founded the only state sponsored writers club in California with other famous friends.

WHEN THE GRASS SHALL COVER ME

By Ina Coolbrith

When the grass shall cover me,
Head to foot where I am lying;
When not any wind that blows,
Summer blooms nor winter snows,
Shall awake me to your sighing:
Close above me as you pass,
You will say, "How kind she was,"
You will say, "How true she was,"
When the grass grows over me.

When the grass shall cover me,
Holden close to earth's warm bosom, -
While I laugh, or weep, or sing,
Nevermore, for anything,
You will find in blade and blossom,
Sweet small voices, odorous,
Tender pleaders in my cause,
That shall speak me as I was -
When the grass grows over me.

When the grass shall cover me!
Ah, beloved, in my sorrow
Very patient, I can wait,
Knowing that, or soon or late,
There will dawn a clearer morrow:
When your heart will moan "Alas!
Now I know how true she was;
Now I know how dear she was" -
When the grass grows over me!

Site Of The Quarter

The official site of this quarter is located on the web at http://everyonewhosanyone.com/ and has the name and phone numbers of many agents, publishers and producers outfits. This site has in fact so many resources that it is surprising it is still free to visit as are many things on the net these days. You will especially appreciate reading other authors rejection slips, knowing that you haven't been alone.

Journalism 101

By Ava Alvarez

Authoring the feature story has to be one of the toughest assignments a reporter can have. The general reason for this is simply that the reporter must cover a greater many in-depth issues in their assignment. Not only do the issues at hand include a much deeper style of reporting than a casual news story, but in many print cases, photos and or illustrations as well. There is also, a greater truism to the work being rendered by the reporter because this type of story can be more dangerous or elaborate an assignment than standard news stories.

While this is not always the case, it is the case in many instances, especially when the story may be located in a hostile environment such as a drug infested neighborhood or a war zone. In both cases, as a reporter, you must be ready and hardened to deal with the environment and its people.

War is never easy, because you see many things that you cannot easily show on camera, and the drug infested neighborhoods are also filled with similar tragedies. However, a great journalist and reporter, who is able to overcome these large challenges can enjoy a very rewarding career, and ascend the ladder of success in the news business.

The Key as with anything, is persistence, perseverance and knowledge. With these three keys combined, there is no story that cannot be fairly covered, assembled and presented to the audience to then judge themselves.

The news business is not just about getting the news out either. It is about presentation and ratings draws. As with any other business, if you lose your customers, you go out of business, so the effort to put together a complete package must be concise, accurate and most of all for your audience...honest. The feature story is your main product when published. This product most of all, must receive the attention it deserves for success to happen.

Script Mechanics

Celtx isn't just a filmwriting application. It is one of the very first true media writing applications including many features allowing users to actually input their stories and even convert parts of the stories to film format.

Story Development FormsCeltx helps you develop your story with preloaded forms for key elements like locations, scenes, props, characters, and 32 other production categories. You can use the forms to organize your thoughts and kick-start a media rich storyline that includes sound files, images and video clips. Celtx story development forms are intelligently tied into your script, informing the story and each scene with valuable production information.

ScriptsCeltx includes six dedicated industry standard editors for writing:

*** Screenplay**
*** Stageplay - International and US standard**
*** AV scripts - including documentaries, music videos and advertising.**
*** Audio Play - including radio plays and podcasts.**
*** Comic Book**
*** Plain Text**

Celtx includes the essential features that writers need to keep their fingers moving - like intuitive formatting, text auto-complete, page breaks, dual column dialog, scene management, scratchpad, embedded notes, title page generation, pagination, printing, spellchecker, keyboard shortcuts, find and replace, script importing and exporting, PDF and HTML script reports, and collaboration.

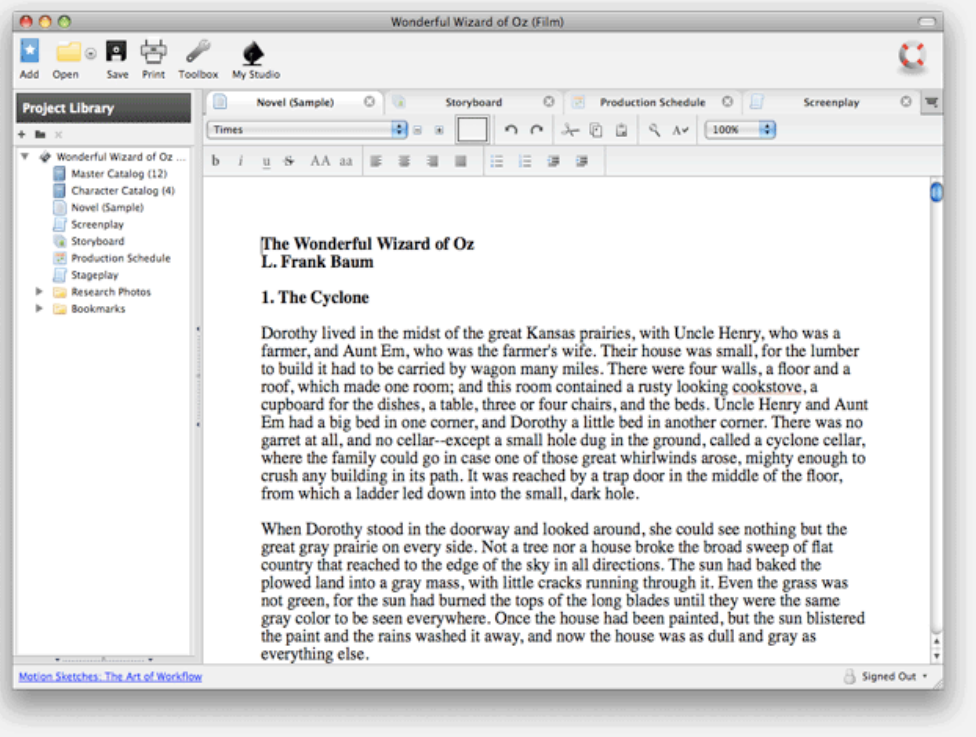
Adapt ToWith a single click Adapt To converts any fully formatted script of one type into a fully formatted script of another - for example, a Stageplay to a Screenplay - displaying in an instant the multi-media potential of your work.

TypeSet provides precise automatic formatting of your script to industry and international standards. The Celtx server uses the very powerful LaTex typesetting tool to deliver perfectly formatted scripts. Full support is provided for optional formatting features like Mores and Continueds, Scene Numbering and paper size. Encryption technology protects every project upload & download between the Celtx Server and the desktop.

Index CardsCeltx includes reversible, colour coded Index Cards that are intelligently tied to your script and auto populate with the Scene Headers and first 40 words or so of the scene. You can flip the cards to type notes on the back, colour code them to track plot lines, and drag and drop them to reorder scenes.

Template Engine. If the default setting for a Celtx project doesn't fit your needs, you can create your own new, blank state Template that will only open the documents you want.

Click This Image for a Video tutorial


Wonderful Wizard of Oz (Film)
Add
Open
Save
Print
Toolbox
My Studio
Project Library
Novel (Sample)
Storyboard
Production Schedule
Screenplay
Times
100%
Wonderful Wizard of Oz ...
Master Catalog (12)
Character Catalog (4)
Novel (Sample)
Screenplay
Storyboard
Production Schedule
Stageplay
Research Photos
Bookmarks
The Wonderful Wizard of Oz
L. Frank Baum
1. The Cyclone
Dorothy lived in the midst of the great Kansas prairies, with Uncle Henry, who was a farmer, and Aunt Em, who was the farmer's wife. Their house was small, for the lumber to build it had to be carried by wagon many miles. There were four walls, a floor and a roof, which made one room; and this room contained a rusty looking cookstove, a cupboard for the dishes, a table, three or four chairs, and the beds. Uncle Henry and Aunt Em had a big bed in one corner, and Dorothy a little bed in another corner. There was no garret at all, and no cellar--except a small hole dug in the ground, called a cyclone cellar, where the family could go in case one of those great whirlwinds arose, mighty enough to crush any building in its path. It was reached by a trap door in the middle of the floor, from which a ladder led down into the small, dark hole.
When Dorothy stood in the doorway and looked around, she could see nothing but the great gray prairie on every side. Not a tree nor a house broke the broad sweep of flat country that reached to the edge of the sky in all directions. The sun had baked the plowed land into a gray mass, with little cracks running through it. Even the grass was not green, for the sun had burned the tops of the long blades until they were the same gray color to be seen everywhere. Once the house had been painted, but the sun blistered the paint and the rains washed it away, and now the house was as dull and gray as everything else.
Motion Sketches: The Art of Workflow
Signed Out

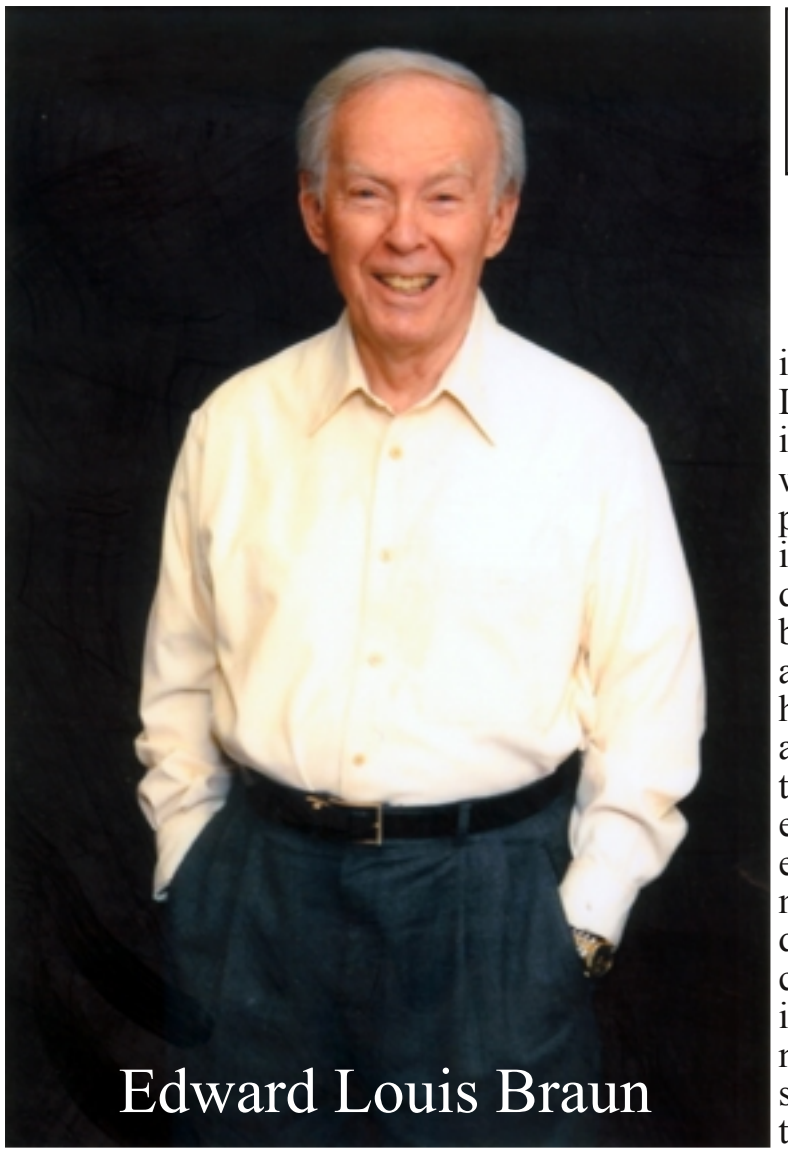
To learn more about how to use the different forms, please click on the graphic above and enjoy an online video tutorial on the creation of forms for your production work as well as their usage and styles.

Pick Lists

Using 'Pick Lists', the pre-loaded forms can be intelligently tied to the script, allowing you to associate locations or props or wardrobe items to specific characters or scenes. The forms haven't been hard-wired though so you can add them to your existing project whether you have a script or not. (Please Note: Pick Lists do not apply to Text documents.)

External Files

External Files refer to any kind of existing document created in any other application like PDFs, Spreadsheets, Storyboards, even Scripts written in other applications. These can be added to your Celtx folder by choosing the "Add New Document' icon. When the files are selected within the Project Navigator each document will open in its default application where it can be modified and then saved back to the Celtx folder. That way you'll always know that you have the latest version of a particular file in your Celtx Project making it easier to Collaborate with team members.


Edward Louis Braun

The Primal Magic of the Night

By Edward Louis Braun

Brief Biography of Edward Louis Braun

Ed was born in a small town in Pennsylvania. He has lived in Los Angeles since he was 16. While in high school and university he wrote essays about whatever he felt passionate about , things that inspired, excited, puzzled or disturbed him. In his thirties he began putting many of his thoughts and feelings into poetic form. He has written over 900 poems. They are concerned with emotions triggered by unusual and everyday experiences about love, self-examination, human concerns, mysteries of the universe, music, dance, children, recollections of childhood, Nature and human inventions. He has written numerous essays on technical and social issues. He is now completing two non-fiction books.

Ed spent many years in industry as a manager and director of major engineering programs. He published the first post-graduate level engineering textbook on the logic and engineering of digital computers, widely used in industry and universities in the U.S. and Europe. He has published numerous papers in professional engineering journals. He has several major inventions and patents in the application of computers to aerospace systems, industrial control processes and commercial banking systems.

Whenever I walk, invisible
In the black of night
Between midnight and dawn
On my favorite, untraveled
Mountain path,
A symphony of sounds
Surrounds me.

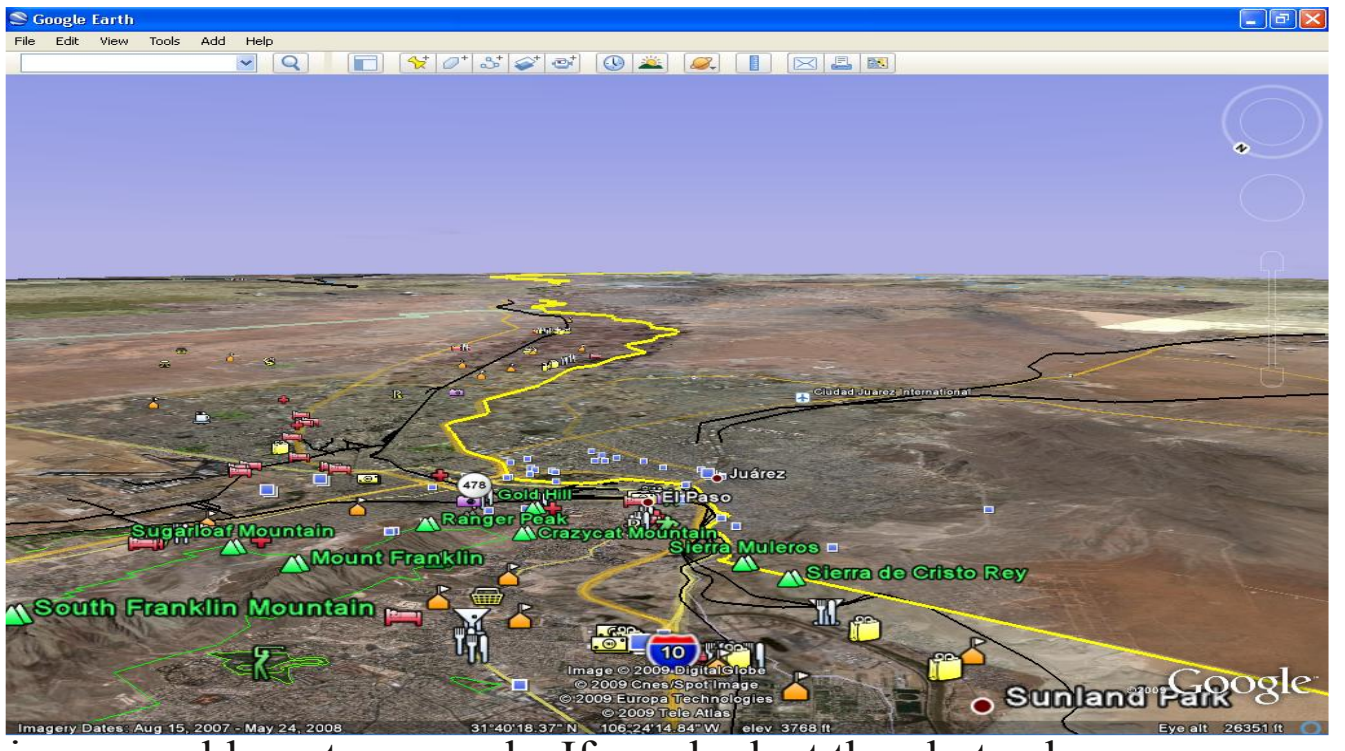
A shallow brook running by,
Splashing rocks in its way,
Light breezes stirring
The sleeping pines.

Gravel groaning beneath my feet,
Little wide-awake birds
Plaintively calling for a mate,
While the chirping of crickets
Provides a steady background
Rhythm to the night.

Enveloped in these ancient
Soothing sounds of the earth,
The freshness of the cold air,
Entranced and mesmerized
By the black, new moon sky
Alive with dazzling stars,
I feel a numinous presence
And connection to the word.

When first I took these walks
It was to calm a perplexed mind,
Hoping to find clarity
In the peaceful, tranquil night.

Now I also go because I love
The primal magic of the night
That revives and fortifies
My oneness with the world
And electrifies my next day.



in many old western novels. If you look at the photo above, you will spot how enabling many features in Google Earth can show you around this place. Here we are near the Mexican Border in old El Paso Texas. It's mystique displays a rather small town with a grand reputation throughout history. While such tools as we have in the 21st Century can cut legends down to size and remind us that not all is as it has been in the past, they can certainly allow us to explore and create new questions requiring answers, that literary minds are challenged by. Like the old west, the modern days of Cowboys, Banditos and the Law, Horseback riding mixed with the reality of the 21st Century allow for the creating of stories, the old western writers never could have conjured up!

con't from page 2

Writing On The Range

By Black Bart

Somebody once told me that writing about Texas is like describing a wild but fine woman, or if you are a lady author a fine gentleman with a wild streak. Now while that can seem a bit exaggerated in some respects, it isn't too far off the mark. In fact I reckon this is more true than not. Texas is one of those grand old states with its own history and a landscape full of stories too big for any other state in the union. As described in photos from the Google Earth piece in this issue, the lone star state has a great deal of history to offer us. From the Alamo, to the very popular Ewing Ranch and Dallas oil Barons, to the space industry in Houston, none comes to mind better than the west Texas tales of the old west.

Everything from the Comanche raids and their link up with the Comancheros to dusty Texas towns with the noon stage approaching to bank robbers and banditos along the trails. Then you have floods, cold winters with snowy plains and of course Texas twisters. Texas has traditionally been a state of bull riding, cattle ranching, rattlesnakes, lakes and gullies, and lawmen such as the Texas Rangers, whom in modern times have a baseball team named after them.

One famous Texan was the Lone Ranger and his deputy assistant known as Tonto. Here is where accuracy counts. Most folks don't know that Tonto is supposed to be from the Potawatomi tribe of Native American Indians. Unfortunately while the author hailed from the North East, the Potawatomi's don't hail from Texas, never did.

Tonto's original decor also seemed to conflict with the Potawatomi as well, and in the South West where he ran with the *Lone Ranger*, another fictional character, the name Tonto in Spanish and other off-shoots of the Spanish dialect actually means stupid!

As an author, Texas has so much to offer, however you must tread lightly, do your research and learn history if you really want to author the old South West and its tales from the lone star state. Stories about this part of history have often been misleading as well. People think of West Texas with tall buttes standing sentinel over the desert, much like you find in New Mexico, Arizona and Utah, but Texas doesn't have these monuments, nor does it really have tall mountain ranges with the exception being the Guadalupe mountains near the Texas New Mexico border to the South West part of the state. Guadalupe Peak is over 8,400 feet tall. Texas is wide open though and very flat in the rest of the state, in fact it is almost big enough to be its own country, and is often labeled just that by many residents, even though they usually know better.

Did I mention Dallas, the Ewing's and Bronco Busting? Cattle and ranching have been major longtime industries in Texas, well before black gold was ever discovered seeping from the land. Tales of a mean bull with some wild name and a one-eyed glance that spoke of pure trouble have not all been fiction, nor the tough work of riding horses to manage the cattle either. Other interesting author aspects of Texas include the Civil War in which case Texas was part of the South and Confederate Army during that war. Its towns saw their fair share of devastation too.

Writing For The Gaming Industry

Writing in this category entails several types of writing formats that present writers with some great and profitable steady choices. Let us take a look at a few of these choices and how they can be applied to video game publishers both large and small, and everyone in the middle too.

The first content writer for a video game publisher is the “Technical” writer types. These people are mainly hired to do everything from office business content creation using a DTP software package like Scribus to writing user manuals for the game. Technical writers also write training courses, and can author content that is on the screen in the game itself. They are a non-fiction author of sorts and quite crucial for the professional and informational literary attributes of the game and operations at the publisher too. Thus, a writer of this caliber, while their job may seem boring is actually quite in demand and it pays well too. These types of writers are usually provided with their very own workstation and often at the center of an office are though at times they can be shoved away to a separate room for their tasks if a publisher deems it necessary. The environment they work in is usually a tee-shirt and jeans environment and quite lax in that respect. Their work however, can in many cases be top secret and often secured especially if they are writing text that will appear in the finished game itself or working with the game programmers to create the user manual for the product. So this little but very important part of the writing process for game publishers is essential for the Technical writer types.

Advertising and Promotional writer types. These people are not so much technical as they are to be artistically inclined and also able to create fresh appealing materials for the game company. They are still a non-fictional author in the technical sense, yet ironically they are creating a sort of fiction too. Their work usually involves slogans such as you might find in a magazine or on a game poster. Be aware that game publishers who are smaller will tend to hire an outside advertisement agency while the major publishers will use a writer who is in-house and readily available on the fly. Employment in this sense is usually on a more part time basis or even paid through a royalty per approved advertisement or slogan. They usually get their pay in one lump sum rather then on a steady basis like the technical author would.

Therefore unless you are looking for only a smattering of part time work, it is best to still try and secure a Technical writing job.

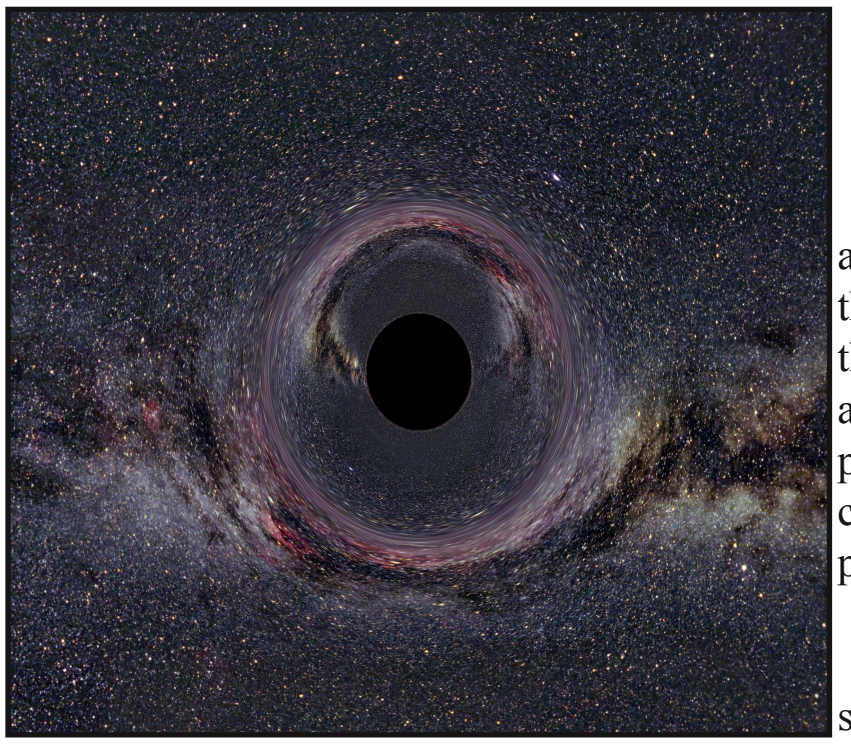
Content Author. This is one of the bigger paying jobs royalty wise and involves the fiction author more than anyone else. Usually a game is based on a story of sorts and requires a theme, and a script as well. This is where the content author creates the plots, themes, characters

and the ideas of interactivity exist. The game when based on a story would most likely include this type of author and their artistic, fictional content creation. For example, in my war game *Call of Duty* by Activision®, I get to play a WWII soldier in Germany on the American, British and Russian sides of the war or the Allied powers.

Some of the game while ghastly and trying to stay alive to win the war includes touches of war humor. Like for example when an American soldier is shooting back at the enemy, he yells out to the enemy “New York says hi!”

It had to be authored by the game’s author and then recorded and eventually added to the game by the programmers. Well, it is in the script, and was authored by the original story writer for that part of the game.

While there are some games that do not require content authors, many new games are requiring more and more writers, and then there are the writers whose original stories get turned into video games. So a content author has a lot riding on the games, though it again like the Ad writer is not a steady stream of income. The only job that remains such will always be the Technical author and their work.



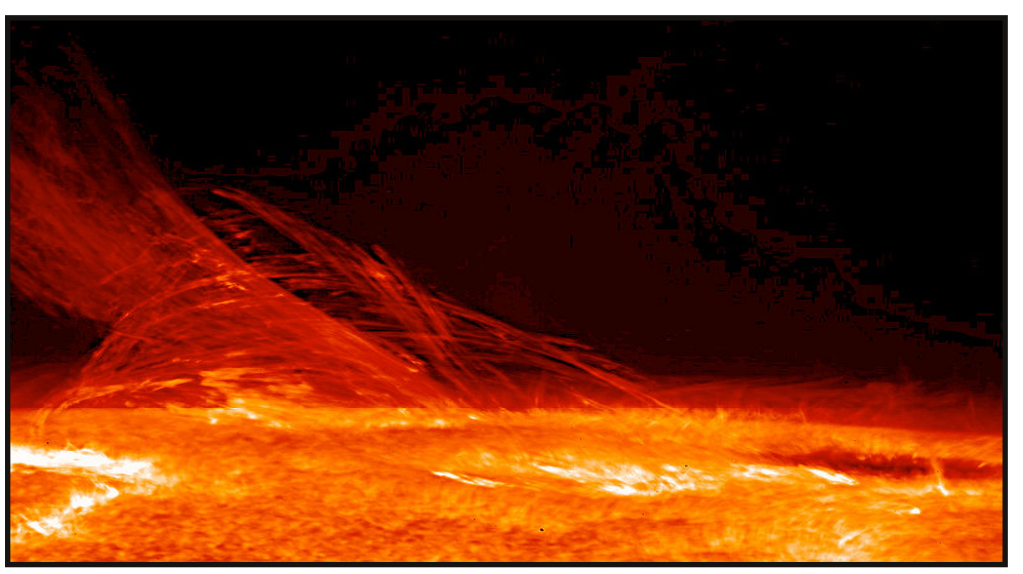
Sci-Fi Secrets

By "Mark Paul" Sebar

Where no one has ever gone before. Well, at least not in real life as humankind knows it. That doesn't mean the author can't. In fact the wilder the places to travel and the momentum of getting there, the better for the reader or viewer it becomes. It all comes down to a mix of things. Facts, imagination and execution of the style providing the glue. If you are relatively good at each, the story could be a memorable journey for many who use it to escape to places they will never know in their lifetimes.

In my story *Thunder Dead*, we were able to travel the solar system in a space ship, walk on the frozen surfaces of Mars and Triton, the moon of the planet Neptune, and admire the clouds of a terraformed Venus. Each of these destinations were nothing compared to the scaling of a mountainous, floating gravitated, Ice-Anvil Thunderhead cloud that beckoned its participants like a giant snowcapped mountain. Impossible, perhaps, but in the story Thunder Dead it was quite real for its characters. Such places, such times and the events leading the characters to those distant places and situations all form the aforementioned "Imagination" of the author. However, to find out about these places required research and facts, after all without the knowledge of each of these destinations, how would the author be able to describe them, and so again, the facts become another of those elements to make the story destinations work, each place requires a lot of study. Finally there is the execution of both the facts and the imagination. That execution has many factors thrown in or smaller steps and relies on not only the existing main plot, but subplots as well, for without all of the components leading up to the event in question, it falls apart. In *Thunder Dead*, the characters had to go to Neptune's moon Triton to rescue a cryogenic victim imprisoned there by the bad guys. Without this character, they would be unable to climb the cloud to go after the bad guys. See how it all ties in? Neat, efficient, and it moves forward. It becomes the execution of your facts versus the imagination and your other elements such as descriptive style which we shall leave for another future topic, that enable your story to boldly go where no human has before.

Places we might want to or not want to explore. The center of the Earth, Inner space, a Black Hole like the photo above (upper left) or galaxies and beyond. Do we explore heaven and return or go to hell and visit the devil and his minions? It is always up to the author as there is any and every place we can visit. It is also up to the level of research that you must get from the facts and the research time you put into it. You may well be astounded to discover that in real life, places are far stranger than you possibly imagined, and in fact these findings could actually play into your story line with a little extra imagination thrown in. Finally execute and you are good to go. That is all there is to it. It is much simpler than many would make it out to be and the facts will speak volumes about your Sci-Fi destinations as you travel to the wildest places in the wildest ways and the wildest of events forcing your characters through their paces. The more "out there" you make it, the more escape you will provide your audience!



Visit the surface of the sun in our solar system.

Giant Mushrooms in the 19th century tale at the Earth's center.

The Audiophile

This months issue of the Audiophile deals with "Talking Books" how-to's and how-to-not's! Making a talking book of your work can be fun and rewarding. Even more interesting is that you are closer to your readers. Perhaps so, more than in any other format because they actually get to hear the author reading their story to them. I do not believe their is any other medium that brings the author to the listener or reader such as this format, though if done improperly, it can having the opposite affect of promoting your creative artistic work.

One of the biggest pitfalls are that in Talking Books, authors either publish them with too many extra sound fx or with little to nothing at all. The actual success depends on balance. First you will find many hours reading your work for your listeners. Then comes the part of editing those readings and adding some (but not too many sound FX) and some moody background music, again in a non overwhelming way. It's always all about balance.

When reading to your audience, your voice can not just

become the plain paper shrink wrapped generic variety. You must read with the excitement and vigor your audience would expect especially when action is taking place, and tone things down greatly while reading about somber moments in your story.

Passion is only one tool but the very tone and consistency upon which your audience depends all depends on your skills. My best recommendations are to not use your first take of a recorded paragraph, but rather to make usage of the best recording out of several. Will you get a great paragraph recording, most lilkely yes. Should you accept that recording? Absolutely not. You should do what the movie industry does and try to get several takes. Unlike film, sound can be easily edited from line to line and word to word in your recordings. This then means that you have a great control over a very powerful media delivery format and system for your listeners.

How to apply sound fx in the story and what not to add. In Talking Books as of late, more and more publishers have tried to prop up their titles in this genre format by adding too many sound fx. The whole idea of the Talking Book is to have the author reading to the audience. In many cases, publishers also hire an actor to read to the audience, something I have greatly frowned on for a very long time. The audience I have felt, is always most entitled to hear from the author's voice. While people enjoy hearing some of their favorite actor's voices, believe it or not, this can greatly cheapen the product, thus short changing the audience. Best the author records their original voice and reads their original story.

Sound FX should only be used in a Talking Book, sparingly and where the descriptive narrative is insufficient to get across, the story to the reader. FX like a creaking door, lightening and Thunder a little mood music. As for other FX like car crashes and things of that nature, I don't believe those are necessary if the tone of the reader is emphasizing excitement and emotion. A Talking Book remains just that and if your listener had wanted a movie or radio story which is a different topic, both of them, they would have purchased those to entertain themselves with.

Format is everything or nothing. With normal CD sales dwindling these days and cassette tapes fading along with the memory of the 1970's era they were created in, the best bet for your story remains as an mp3 formatted sound file. This is the most widely used format at the time of this publication and will remain so for a very long time to come. That being the case we now go to distribution and again this is where we consider such outlets as Amazon.com amongst the many places online for global distribution of the work. It is also always a good thing to take several minutes from your most exciting work in the story and allow users to listen for free on a sample. What formatting you decide upon for your demo remains up to you whether it is several cuts from different paragraphs of the story or perhaps the first 5 minutes, if the story has a great hook at the beginning.

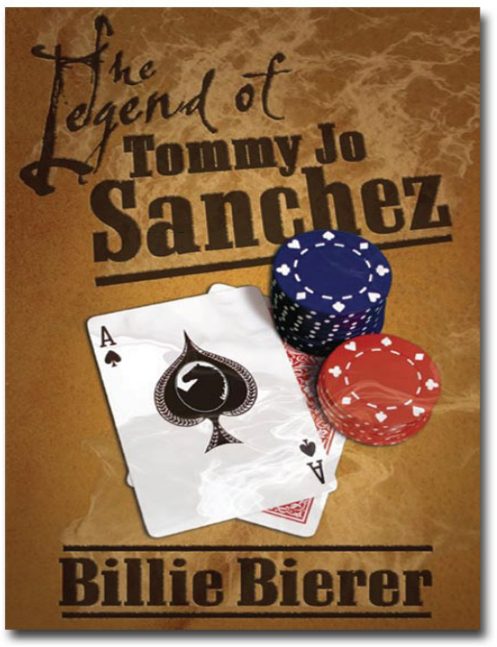
By the way, Talking Books are not just limited to fictional stories. They can be applied to all genres including poetry, non-fiction and many other formats of writing. Instructional formats are excellent too, like How-To Talking Books or cooking as another example that would go very well. While some of these latter mentioned formats might be better as a video, not everyone can watch what they are doing, when cooking, but they sure can listen and in the end, isn't listening what it's really all about on Talking Books? I think so, and cannot find a better format for a simple delivery especially also when driving long stretches. Here again audio travel books being spoken in a Talking Book format can educate the driver on the area they are driving past. This is a very novel idea and will never be a big seller, but still provides company and information for those long lonely trips, though be aware that in a car you are also competing with others who may be on the travel trip as well as music and other driving distractions.

Length of Talking Book versus standard Radio Story or Audioliterate story formats. Generally an Audioliterate format is a Hybrid of a Radio Story only with less description, almost like listening to a movie. Radio Stories are just like you hear them on the radio with lots of sound FX and narration mixed in. These usually last about 1 to 2 hours at the most averaging about 120 minutes. Talking Books require reading pages from a novel and those last much longer. Recordings in this format can vary between 3 to 12 hours or more, depending on how many pages of text must be read into the audio format. Some pages can be read in a minute and others longer. Whatever your decision on format, there is nothing like the Talking Book!

cont from page 03

anyone discourage you from writing something that is heartfelt. If you are sincere about what you're writing, someone one else will love it, too. Hopefully, a whole bunch of someone else's will love your work.

In the process of writing I ask questions of myself. Is my character relevant? Does this person accomplish something, some goal? Even if this goal is only to just get along, that is a goal. I love humor. I think everyone needs humor in their life and my stories have both subtle humor and belly laughs. I usually have one really interestingly funny character in my stories. I always know the ending to my story before I begin the beginning. I need direction for my characters and for the pace of my story. I have written outlines before. I don't always use them. I also like my story to have magic. And I won't apologize that I love a good ending. This can come in the form of change…or as with Bluesy Figwater…literal fantasy magic! I cannot write a bad ending. Sorry. I leave that for those who do it best. This does not say that there isn't conflict and injustice in my stories, there is. But, I like a satisfactory conclusion, mostly a happy one. Life is already full of disappointment and I really hate disappointment. That's it folks! Oh, did I mention perseverance??!! Good Luck!



Grab a hold of your hat as you plunge down steep canyon trails in an action-packed tale of a strong willed young woman, her challenges in a male dominated Wild West, and the black stallion that carries her battered heart through it all.

Born to a Juarez whore and a red-headed Texan, Tommy Jo has always had to fight to survive. After stabbing El Capitán of the local Federales and stealing his magnificent horse, sixteen year old Tommy Jo Sanchez escapes across the Rio Grande toward her new life in Tombstone, Arizona.

With a talent for dealing poker, Tommy Jo finds herself making the acquaintance of Wyatt Earp and Doc Holliday, who decide to help her fulfill her dreams of obtaining a secure life for herself and her adopted family, the working girls at The Doggie House Saloon.

Tommy Jo shows her grit as she is attacked by Indians, fends off drunken gamblers, and with the help of her friends, overcomes those who seek to reclaim the hard-won stallion. Just as what looks like true love arrives in the form of a handsome Buffalo Soldier, Tommy Jo finds she must again fight to keep both her man and her dream of independence alive.

Rabid Press, Inc.
830-598-2442
www.rabidpress.com

For more information on the
author and her other works, please visit:
www.billiebierer.com

BILLIE BIERER

The Younger Audience

By The Staff

The best market for writing as of recently has been the children's marketplace, mainly the book market for children's pop-up books. Some will remember the movie comedy *Throw Mama From The Train* and that the main guy who wanted to kill his mother, Owen actually ended up not only loving his mom, but in the end published a kids pop-up book. Many kids genres are available from the wacky and sometimes mundane to the adventurous and even animal books like what Misses Presnall has authored in the past and many authors like her. The marketplace for this will always exist as new kids come of age and want to expand reading both in and out of schools.

Markets that have formed as of late include E-Book outlets that make use of snazzy Flash animation graphics on electronic tablets and websites and of course audio and video books too, yet with all this technology, the pop-up book still bedazzles children which is why that market place shall be in existence for many years to come, even in the cyber age.

There remains nothing as quaint as holding a real thick book, where every turn of the page enchants younger readers, and while someday the cyber age may try and take over, I seriously doubt that the paper market will completely disappear. Recent titles such as *Moby Dick* in a Pop-up and other classics mixed with newer titles, offer a fun and entertaining venue different from those of television, radio and even outside sports. It is an older fun and the authors able to capitalize on the pop-up books will be in demand for many years to come.

The Blogger

Getting it right in the blogs can mean the difference between respect from most, but not all your peers, and being the laughing stock on the net and perhaps around the globe. Many bloggers are finding out that posting publically in a blog does not guarantee their privacy as more and more media outlets from magazines, newspapers, and TV news stations have begun to rely on the web for much information as well as controversial materials to exploit. Once you post it up there in the public, it is fair game, no matters who you are.

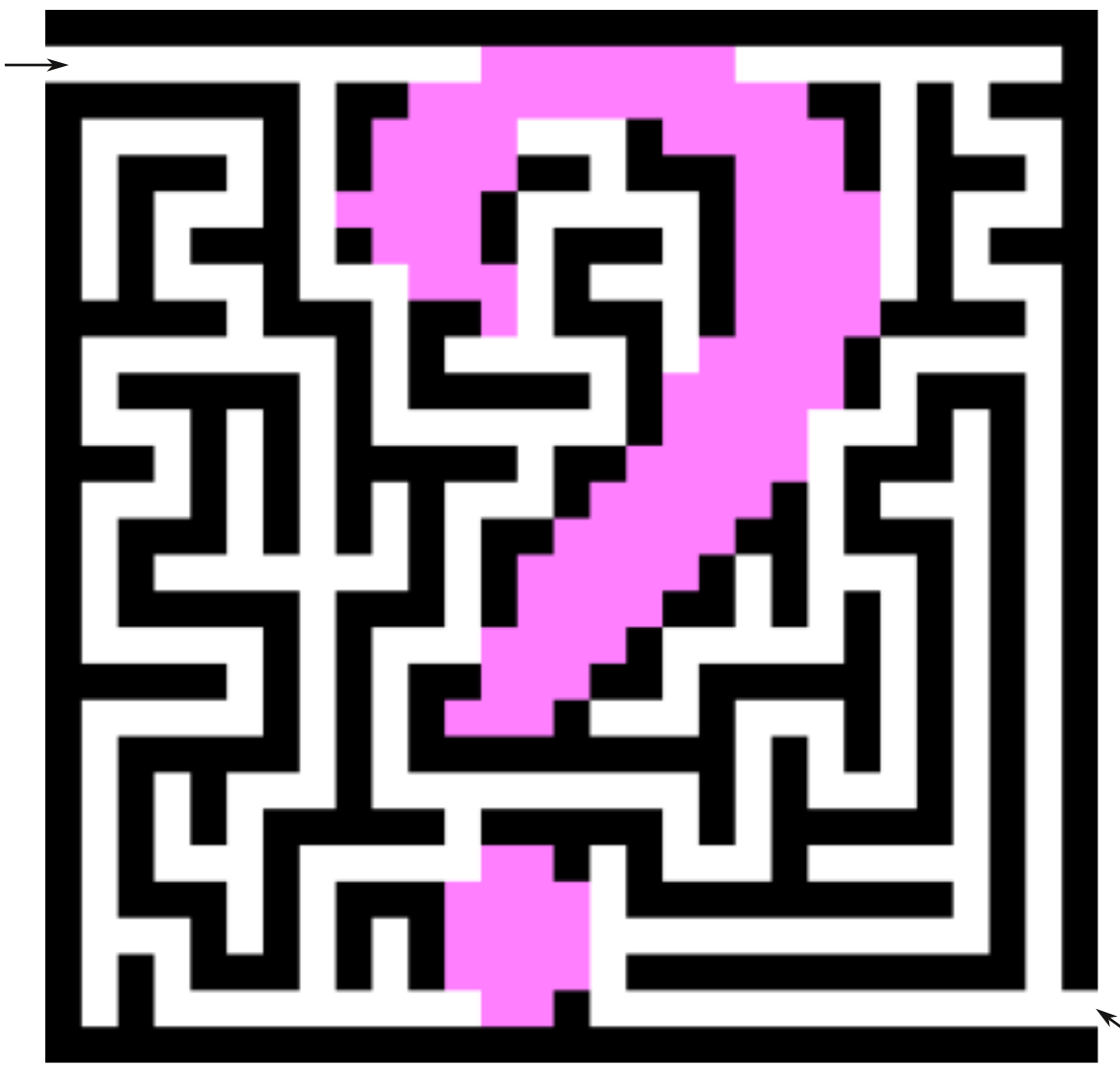
This recent blurring of the public's privacy has seen it erode rapidly whereby the public was once a quiet mass of protected privacy, that is not so anymore. I cannot tell you how careful you must be about blogging in the public eye, because the days of remaining anonymous and private have about come to a big close. With the news stations tapping into blogs and comments and now government doing the same, there is no better time that your posts are getting out! So the best word of advice is choose your topics and words carefully in what you say and how you say them, and always where possible, try to be both polite and factual Others will appreciate those more than any words could convey.

Writing, Editing, Publishing and Journalistic Jobs

Editor - Chldren's Book Layout & Design L.A. Ca.
Sales - Book Store, Book Signing, Channel Sales Specialist L.A. Ca.
Editor - Sunset Magazine Menlo Park, Ca.
Managing Editor - Canon Communications West L.A., Ca.
Medical Writer - The Franklin Co. Philadelphia, P.A.
Science Writer - Yashiva University N.Y.C.
Technical Writer - JHT Inc. Springfield, Va.
Freelance Writer - Today.com

Grants For Journalists, Writers and Publishers

Poet - Wallace Stevens Award $100,000.00 Grant
Filmwriting - Nicoll Fellowships in Filmwriting $30,000.00 Fellowship
Multi Format - Arch and Bruce Brown Foundation $1,000.00 Grant
Dactyl Foundation for the Arts and Humanities $3,000.00 Award
Michigan Author Award $1,000.00 Award
Authors - ABZ Press Grant Award $1,000.00 Award
All Genres - United States Artists (USA) Fellowships $50,000.00 Grant



Article Contributors This Issue:

Martha Alderson - Quarterly
Ava Alzarez - Quarterly
John Beam - Staff
Ed Braun - Quarterly
Jim Devlin - Bi-Yearly
Billie R. Bierer - Quarterly
"Mark Paul" Sebar - Staff
Arlene Sobel - Staff

Special thanks to everyone for delivering this information and contributing to this publication. It is with hopes that others will benefit from the publication and also for those of you who are readers, please patronize the great folks here by using their products and services so that they can continue to provide you with new articles in future issues.

The Author's Pen is a free publication for Authors, Editors, Journalists and Publishers alike. It is a new and growing resource. All contributions to this periodical EZine are by their respective Authors and additional copyrights may apply to those articles and or photos separately from the Author's Pen Ezine.

The Author's Pen Ezine is a quarterly publication. Submissions are accepted in February, May, August and November. Please email all submissions to quarterly@sebar.com

This EZine is copyright © 2008 - 2009 All Rights Reserved by Sebar Literary Network http://www.sebar.com and the Authors Pen Forums http://www.authorspen.net. Other copyrighted material submitted by the respective Authors and or owners of such copyright to this free publication for usage only in this issue with their prior approval to use such materials.